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December
1994

in TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

METAL RELIEF

10 Band

Benefit Concert

--Featuring--

FACE PIN

SKIN TRIPP

ABSENT

CHILD

MOMENTS

NOTICE

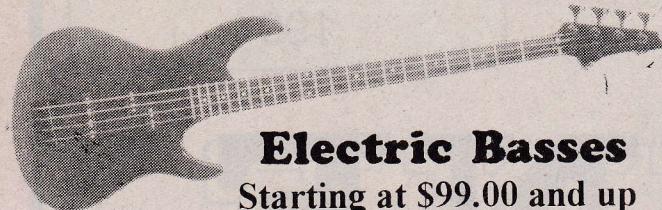
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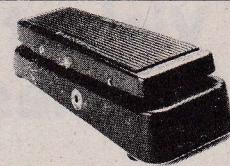
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SOUTH JERSEY'S MUSIC MAGAZINE

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in TUNE
SOUTH JERSEY'S MUSIC MAGAZINE



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Photo by
Ed Mason



ST&HE

Ho! Ho! Ho! Welcome to "The Wire" for Dec. Here's Decembers B'Days: Billy Gibbons (ZZ Topp) 45, Lemmy (Motorhead) 49, Jack Russell (Great White) 34, Robert L. Conover (My Father) 65, "Terrible" Ted Nugent 46....Onto the news....Look for Aerosmith to release "Box of Fire", a 13 disc boxed set featuring remastered albums like "Rocks", "Toys in the attic" & "Draw the Line" plus a bonus disc of rare 'smith. There will only be 25,000 sets made!....Dio/Dokken bassist Jeff Pilson is rumored to be involved in a soon to be project along with Hohn Sykes (Thin Lizzy, Blue Murder) & Kip Winger(EEEKK!! Kip Again?!!....L.A. Guns should finally have a new release out in Feb. (are you happy now Charlie?)....The Month of Jan. will bring new Van Halen. Sammy & Co's new disc is entitled "Balance"....

One a local note....Well, I'd like to let everyone know that "Metal Relief 2" for the Atlantic City Rescue Mission was another great success thanks to all the people involved behind the scenes, My Sponsors, The Bands & especially you. I would like to say that although the show did run a bit off schedule making a few band members & Managers, shall we say "a bit cranky", it basically ran smooth & again, on behalf fo Mr. Barry Durman of the Mission & Myself, Thank you all very, very much! I would like to continue this series of "Metal Relief" concerts hopefully, eventually being able to attract some national/semi-national acts & guest hosts to the concerts! I hope you all will continue to come out & support "Metal Relief"!!....The Duo "Wildlife" have re-located to Arizona. They'll be there at least til the summer. I was informed that they have gigs lined up in "Zona already....I was recently contacted by "Primal Urge", South Jerseys #1 exotic body piercing shop is conducting a special promotion. If you are in the entertainment field (i.e. band member, dancer, model, club DJ., exotic dancer or radio/T.V. personality, here is your chance to have body piercing for the first time (hear that all of you "piercing virgins"!?) or add to the piercings you already have at no cost to you! Qualified people will recieve the piercing & the jewelry at no charge. All you have to do is visit the "Primal Urge" piercing studio located at the shore mall in Cardiff, N.J. for an interview, please call (609) 646-5580 (Thurs.-Fri., 6-9 PM (Sat., 3-9 PM) & (Sun., 1-5 PM) only. Those without promo photo need not apply. (Damn! and I was thinking of getting my nipple pierced)......

Hey Pilgrim! There's a new gun in town! A new tattoo gun, that is. Dragon Sword Tattoo with art by J.T. offers disposable needles, fine line & traditional work & custi:om drawing. J.T. does excellent work! He

WIRE

recently did a piece on my calf and a completely outrageous back/over the shoulders/chest cobra piece on guitarist Bill Luderitz. Give J.T. a buzz & get him drillin' on Ya! J.T. (609) 487-1746

....People!! There's something rotten in the state of Denmark! Actually, the Atlantic City area. Can anybody guess which club treats most bands that aren't managed by a fairly major firm,like second class citizens, has had shall we say, less than pleasurable dealings with this magazine, has had bands pack up their equipment & leave the club BEFORE they had even performed due to getting di*ked around on the schedule, had a soundman who actually unplugged a guitarist's head to cabinet cord DURING the band's performance because he had "disagreement" with the guitarist minutes prior to the show!!! (I haven't seen such amonumentally F*CKED UP move like that around here in years!!!),actually paid a band who travelled from Glassboro, NJ in a friggin' monsoon of a rainstorm, \$9.00 for their performance!!!! (note the decimal point & zeros in that figure! It's not \$90.00. Not \$900.00 That's \$9.00!) They paid one band who travelled all the way down from outside of Philly \$21.00! (Again, note tha tfigure) They say it's because the bands are non local & therefore do not provide a crowd draw, yet they turn around & book a band,who's no more a "local" than the Pope, through a management firm for \$4000.00 \$5000.00 & end up with not a whole hell of a lot more patrons than the local bands! If I'm not mistaken, would that not be the quickest & most efficient way to drill yourself into the ground? Is it me or do I hear the faint cries of "DUH" ringing in my ears? It appears that since I haven't been shown any different, the booking agent for this club is a tad"musically illiterate" & is also in need of some schooling in the A&R Dept. (artists relations). I believe that the old "Don't f*ck people over on the way up, cause you'll have to deal withthem on the way down" rule applies here & this guy should set aside some time in his schedule in the future 'cause I've got a feeling that his day planner is gonna be pretty well booked up with meetings in (bad) Kharma Land!.....

I'll be producing *Metal/Hard Rock/Heavy alternative concerts monthly at Crilley's Circle Tavern. Once a month in conjunction w/ Joe Crilley & the Circle. My Promotion Co., C.R.I. Productions, will showcase local & regional signed/Unsigned bands in order to help new bands break into the area & local bands to continue to keep the "Hard Music" scene alive amidst this strong hold of clubs catering to the "retro" & "Modern Rock" compost heap! Any interested bands

please send demo tape or CD & press kit/promo photo c/o C.R.I. Productions, 4555 Catawba Ave., Mays Landing, N.J. 08330....

I'd like to take this time to let you all know that my Father, Robert L. Conover passed away on Dec. 12, 1994 at Shore Memorial Hospital. He was diagnosed with cancer only 4 weeks ago & it went through him at light speed. He was set to retire on his Birthday this Dec. 24th and enjoy life. I recently found out through co-workers of his at Wood Builders Corp. that he wanted to join me working with C.R.I. Productions & I can tell you that with my Father's meticulous business mind C.R.I. Productions would have grown into one, if not "The" top Mgmt./Production firms Much faster than it is now! I admired my Father more than he knew & he was more of a man than a lot of us will ever be. Whenever you hear a Steve Winwood or Creedence Clearwater Tune, know that my Father is Jammin' along with you! I'll see you again Dad....If any one is interested in sending sympathy cards to my family, send them c/o C.R.I.-Donations can also be made on my Dad's behalf to the American Cancer Society. Thank you so much to all who sent flowers, cards & attended my Dad's viewing & Funeral. Thank You to all the Doctors & Nurses who cared for my Father during his stay. Also I thank the docs at Mainland Div. for taking care of my sweetheart Monica.Well, I'm gonna run. Say hello to Santa for me if ya see him! Time for an egg nog!! Take care and hug your loved ones!!! BOB CONOVER



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Holiday Wishes

For those of you who haven't looked at the calendar recently, it's that time again. You know, holiday cheer, mobbed shopping malls, outrageous prices, cynical marketing designed to have you run up the balance on your credit cards.....holiday gift time! And since nearly everyone gets into this festive occasion, it's incumbent on me to make up my holiday wish list for those who are trying to figure out just what Mr. Stockhausen would like for the holidays, especially Santa.

Well, first on my list would be a club dedicated to live original music. Not just original "alternative" music. Not just live original "heavy metal music". Not just live original "Chinese polka music". Let's have live original music without regard to its format. When's the last time you heard an original jazz fusion band at a local nightclub? I'd love to be able to go to a place on six consecutive nights and hear six different kinds of original music. If original clubs would open up their formats a little, the ensuing competition would relieve the patrons from having to endure so many dediocre groups who are hired just to meet with a pre-determined style criterion.

Let's see, Santa, I think I'd also like to have clubs turn off their television when the bands are on. The jukebox goes off. The DJ takes a break. Why not the idiot box? If you owners want to market Monday Night Football, or Wednesday Night Insect Racing, don't hire a band on that night. The band only annoys those who are trying to watch Full Contact Golf Playoffs and the band is annoyed by the fact that television draws attention away from the music.

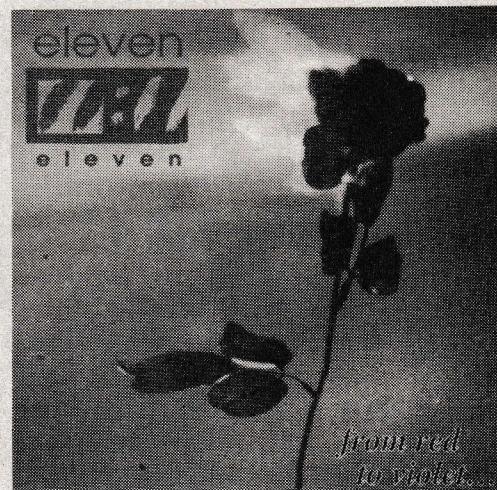
And while I'm on the subject of disc jockeys, have the good sense to revamp the playlist according to the type of live band you have for the evening. It makes absolutely no sense whatsoever to have the music lovers have to endure a steady THUMP THUMP THUMP at 160 decibels for 20 minutes at a clip. This is a profoundly absurd way to do business as well as a patently ridiculous way to present music.

Now if Santa could provide us with patrons who don't insist that musicians play the same tired old stuff from the radio, it would be a major

blessing. And maybe more musicians who will refrain from being stupid and obscene on stage. And do you suppose we could have a few less of the "holier-than-thou" egomaniac types that populate what's left of the local scene? How about a radio station who will give local recording artists a shot at the playlist? How about some people on both sides of the footlights who give a damn about good music? How about less infighting and more tolerance between various camps of musicians and their audiences? Oh, yes! Could we have more bands who know how to mix their sound so that it is at least coherent? I know, my list is getting long, Santa, but I've been a very good boy this year. I only have a few more things for which I'd like to ask...well, actually, just one more item.

In keeping with the nature of the rest of the list do you think, Santa, you could let me live forever??

Have a safe and happy holiday season, and a gloriously musical New Year.



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Letters TO THE EDITOR

DEAR IN TUNE & SOUTH JERSEY:

Hello! This is Kevin Baker from the Washington D.C. band, "SKIN TRIPP". On behalf of the band & myself, I'd like to fill you & all of your readers in on this so called "*battle of the bands*" that SIX-SHOOTERS ROCK CAFE held over the last few months. First we want everyone to understand that we are honestly *NOT* upset that we didn't win the contest. We have participated in many such contests, some of which we won & some we lost. In every case it was always political & the win always went to the home town boys. We expected this & we were fine with it but what happened at SIX-SHOOTERS was so INEXCUSABLY BLATANT that we could not look the other way.

The ex-house band was on the bill this night but they were never even in the preliminaries so how did they get in the finals all of a sudden?!! Everybody was allowed a half hour to perform but this ex-house band was allowed just short of a full hour! Next, one of the sound men (not you Joe) screamed at our guitar player during sound check to "TURN THAT F*CKING THING DOWN!" & then unplugged his guitar amp patch cord while our set was in progress, completely ruining our first song in a PITIFUL but effective attempt at sabotage!!

None of us had monitors although we asked for them repeatedly during our set & the club manager seemed to know all along that the ex-house band had already won BEFORE the last band even went on stage!! Lastly, the money that we were guaranteed was insufficient in the first place without the club manager trying to bargain us down from \$75.00 to \$50.00. A four hour trip costs us for gas, hotel, food, wear & tear on our equipment, our cars & ourselves & is a HUGE loss to a band that doesn't make much money to begin with, but does this because they enjoy themselves & trust that the club owners/mgrs. will TREAT THEM FAIRLY & WITH RESPECT for a job well done which is exactly what we wanted to do. A good job!

ODDLY enough, we do not want to lose SIX SHOOTERS from our play list, but it will have to be beneficial to us. No more favors. We simply can not afford to waste time with bullsh*t clubs when there are so many good ones out there. This letter is also being sent to other local Jersey music papers. We hope that this will open some eyes so that other bands & musicians might avoid similar problems at this club.

Sincerely,
Kevin Baker
SKIN TRIPP
Wash., D.C.

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IN-TUNE

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in TUNE

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METAL RELIEF

By Mick Bodine

On Saturday, November 26, for almost ten hours, Crilleys Circle Tavern was rocking to some of the best bands in the area at Metal Relief II. Organizer Bob Conover, along with In-Tune magazine and many other local sponsors staged the benefit for the Atlantic City Rescue Mission. Helping that organization raise funds to help the homeless and others less fortunate than ourselves.

Nine bands ended up performing. Everything from covers, to thrash, to Modern Rock originals, to just plain heavy metal. (and I mean heavy) All through the night there were raffles to give out gift certificates to area locations, a fifty-fifty drawing, and even a couple of Aerosmith tickets.

With all the scheduling hassles that go with having a festival type show like this, it was almost amazing that the bands began play only 45 minutes later than the 6:00pm starting time. Crowds were sparse in the early stages of the night. It seemed they started filling in by large numbers about the time that Moments Notice took the stage. Most of the crowd stayed for the entire night, lending their support to all the local bands and to the great cause the night was for. The crowd was responsive and mostly vocal and well-behaved for the night with a few hilarious and jaw-dropping incidents that took place during a certain bands set.

Simple Rhyme, a four piece original band from Philadelphia, was the first band of the evening. Their highly energetic show set the pace for the rest of the evening. The band was reminiscent of Pearl Jam, and sounded like Nirvana, but with better players. It was too bad that there wasn't more people at the show yet to catch this highly entertaining band.



NEXT

Next came Next. This three-piece cover band played a variety of songs from such bands as Collective Soul, Hendrix, Van Halen, and S.T.P. to name a few. Their half-hour set played to the still growing crowd who were beginning to filter in.



MOMENTS NOTICE

(photos by Ed Mason)



SIMPLE RHYME

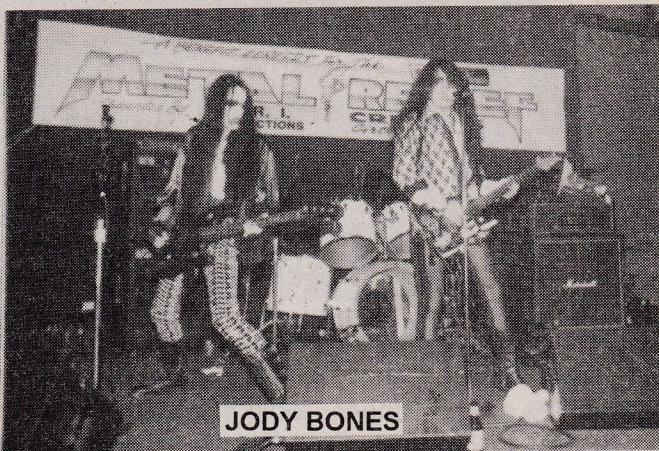


FACE PIN

Next came Face Pin. What can one say about these nice young men. For over thirty five minutes this band whipped the crowd into a frenzy with their original songs ala White Zombie meets D.R.I. Doll parts and body parts were flying through the crowd, along with other things that taste and censors do not allow me to mention. If you were there you know, if you were not, ask someone who was. the crowd almost did not let them off the stage, but calm heads and scheduling prevailed.



Jude Sheets of 100.7 WZXL



JODY BONES

Judy Bones, an original, three piece, blues oriented heavy metal band, took the stage next. This band, who looked like a cross between Kiss, and early Motley Crue, entertained the crowd for the next half-hour. The highlight was an eight minute guitar and feedback solo by guitarist Jerry Johnson.

Metal Relief T- Shirts are still Available. Send check or Money Order for \$10.00 plus \$2 postage and handling payable to Atlantic City Rescue Mission to C.R.I. Productions 4555 Catawba Ave., Mays Landing NJ 08330. Available sizes XL XXL.

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DEAD RINGER

The five-piece original heavy metal band, local favorites Dead Ringer, took the stage next for their set of loud, good old fashioned metal. Their sound reminded me of such bands as RATT, Motley Crue, and Poison. The crowd, which by now had swelled to near capacity, clearly enjoyed the bands set.



SKIN TRIPP

The next band who took the stage was Skin Tripp. This heavy, heavy metal band performed a raucous original set ala old Metallica, and the Mekons. This four piece band displayed some cool riffs and some cool grooves to keep the crowd moving as the clock moved ever so later into the night.



ABSENT CHILD

Absent Child took the stage next. This local four piece heavy metal band played a set of original blues oriented songs with a Black Crowes type hint to them. This band entertained the crowd for over a half hour.

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(photos by Ed Mason)

It was getting later, High Risk was about to take the stage, when an old friend, Michael Partlow, of Silent Warrior fame, and the beneficiary of last years Metal Relief, took the stage to pick some raffles, (going once, going twice...) and to announce the band. Michael looked fit and we are all looking forward to Silent Warriors triumphant return.



HIGH RISK

High Risk performed their cover set, everything from S.T.P's Vaseline, and Interstate Love Song, to Green Day, Collective Soul, and even a heavy version of the old favorite, Funky White Boy. This five-piece band can clown with the best of them and were one of the crowd favorites of the evening. They even performed an original, a catchy tune called Love Doesn't Work That Way



SACRED SWORD

Finally, old local favorites Sacred Sword took the stage as the last band of the evening. Performing to the last remnants of the obviously exhausted crowd. Playing their familiar heavy metal songs.

Congratulations to Bob Conover, In-Tune, all the sponsors, and especially all the bands who took the time out to travel down to Brigantine for a good cause, and to get a little exposure for everyone involved. Metal Relief II was a great night for all those involved and we hope to see all the bands and the fans again at Metal Relief III.

IN-TUNE

DECEMBER 1994

WILDLIFE BIDS FAREWELL

by Gina Mason

While everyone is standing in long lines, picking up their holiday treasures, Palmer Howard and Marc Rhodes of Wildlife are making a big career move to Scottsdale, Arizona. Fortunately, on Thursday, December 1st, In Tune was able to catch this duo's final show at Crilley's Circle Tavern in Brigantine and their last appearance in this neck of the woods (at least until summer). What has been one of this area's finest duo acts for the past five years is now Arizona's gain. Although we will miss these incredible musicians, they will not be forgotten.

Of course, one might expect a lot of teary-eyed fans, but Wildlife followers seem to just want to party and have a good time. That's just what happened that night. It was one big party with what seemed like a full-sized band with just two multi-talented musicians.

Along with the exciting atmosphere this twosome conveyed, was two great sets filled with a variety of tunes, ranging from Reggae to classical rock and a third set, which if the audience had their way, wouldn't have ended. Whether it was Van Morrison's greatest hits, Billy Joel's, or even Mr. Frank Sinatra's, the crowd seemed easy to please. However it is Palmer and Marc's on stage chemistry that gives them the power to seduce their audiences.

Palmer and Marc's power of seduction is not just limited to their choice of songs, but is more defined by their instrumental capabilities. Marc has the ability to dominate his keyboard, while Palmer can not only play guitar proficiently, but can also play all the woodwinds and even the harmonica rather well. Palmer can even trill keys on the piano, however he states not as well as his partner.

Throughout all three sets, both musicians demonstrated their musical talents and amazed the crowd choosing audience favorites and many requests, including my own, Billy Joel's "Scenes From An Italian Restaurant," which Marc was hesitant over performing, due to the difficult piano solo, which he genuinely mastered. Even their vocal talents are worth commending. With Palmer singing lead and Marc adding in with the backing vocals, they belted out some difficult tunes, including Journey's "Lovin' Touchin' Squeezin," U-2's "With or Without You," double shots of the Beaver Brown Band and Pink

Floyd, and the list seemed never ending.

There were even a few extra added touches that made the evening a little more interesting, with Scott Evans from Thriller joining them on stage and even a little added comedy, with a friend, known as Bundy singing his rendition of "Happy Birthday" and "Rudolf The Red Nosed Reindeer," which the audience eagerly joined in. Even with the alternate entertainment, Palmer and Marc still went above and beyond, especially in their last set, which consisted of fourteen songs and then four encores. Of course, with their audience, myself included screaming for more, they just couldn't resist.

By the time their forth encore, John Lennon's "Imagine," was completed, Palmer and Marc needed to kick back and relax. Instead they immediately began packing all their equipment as fans kept giving their regards. Wildlife will surely be missed and will hopefully return next summer. But if they don't, I "imagine" their success will only continue to grow.



Palmer Howard and Marc Rhodes of Wildlife played their last New Jersey gig at Crilley's Circle Tavern on December 1st.

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Photo by Tom Angello, Jr.

DECEMBER 1994

IN-TUNE

PAGE 15

IN-TUNE GIRL OF THE MONTH-SUSAN

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SUN	MON	TUE	WED	22 THURS	23 FRI	24 SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
25	26 NO COVER	27 Alternative Nite	28 BANSHEE	29 Cat Atomic	30 Van Gogh's Ear	31 Merry Christmas Open 24 Hours
Merry Christmas Open 24 Hours	8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	\$1.00 Drinks 9:00 to 11:00 NO COVER				
1	2 NO COVER	3 Alternative Nite	4 BANSHEE	5 TBA	6 Banshee	7 TBA
Tom P.M. Project	8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00 NO COVER	\$1.00 Drinks 9:00 to 11:00 NO COVER				
8	9 NO COVER	10 Alternative Nite	11 BANSHEE	12 TBA	13 Van Gogh's Ear	14 Tommy Conwell & the Little Kings
Tom P.M. Project	8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00 NO COVER	\$1.00 Drinks 9:00 to 11:00 NO COVER				
15	16 NO COVER	17 Alternative Nite	18 BANSHEE	19 TBA	20 Banshee	21 THRILLER
Tom P.M. Project	8-piece Horn Band \$1.00 Drinks 9:00 to 11:00 NO COVER	\$1.00 Drinks 9:00 to 11:00 NO COVER				

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Saturday, January 28th
In-Tune Nite

C.D. REVIEWS



FOUR

Artist: Blues Traveler

Label: A & M Records

by Bill Bengal

When will Chan Kinchla come into his own? That has been the question about Blues Traveler since "Travelers and Thieves," hasn't it? I suppose in terms of actual guitar solos this album may be a resounding answer "No!" Yes, Blues Traveler is still dominated by John Popper's combustible harp licks and, in fact, the most exciting guitar work from their latest release is provided by Allman Bros. axe man Warren Haynes on "The Mountains Win Again." Still, growth cannot be measured only in terms of solos.

Song construction defines this band, and each of its members demonstrate a marked improvement of the skills that pay the bills. Kinchla spreads wah-wah'd, 70's type chords across very strong arrangements while Popper's lyrics have moved further away from glib banality. Standouts include "Fallible," "Brother John", and the instrumental opus "The Good, The Bad, and The Ugly". That's not to say Blues Traveler is infallible. There's one or two too many sappy, semi-acoustic tunes that are easily fast-forwardable.

If it's bold instrumental interaction you crave or uncharted territories you want to see covered then this album is not it. For all of its good points "Four" is pretty much a more-of-the-same record. But that's not too bad either.



CUBBYHOLE

Artist: Smart Went Crazy

Label: CozyDisc

by Carol Hollenden

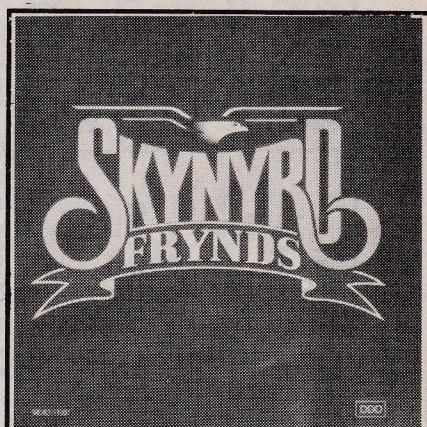
This band hails from Washington, DC, and their first musical endeavor, called "Cubbyhole", is a somewhat eccentric four song CD.

The five member group label their music "experimental pop". I'm not sure that those words are enough to describe this intricate stuff. "Tightly structured non-form" is maybe a better description. Does that make sense? I'm not sure! The lyrics are intelligent, the changing melodies are arty and cleverly interwoven. Perhaps the band's name, "Smart Went Crazy," is the most accurate assessment of all; smart, colorful lyrics taken to the edge of, but not quite falling into, chaos. I don't know!

The first cut is titled, "a halo and a nosebleed," and its opening line "has a fetish for angels, a fetish for saints..." puts you right into a bizarre frame of mind where you stay throughout the second song, "fossils in ink," and the third, my favorite, "pitch black postcard." The fourth cut, "well, you needn't," barely over a minute long, is equally strange, but I'm through lamenting over whether or not I can describe this band's music correctly! Instead, I'm going to take some sage advice from the last line of the final tune and relax, because "there is no good reason to twist yourself into a twist balloon."

Smart Went Crazy can be contacted at: 1744 Lamont St. NW Washington, DC 20010. Phone (202) 483-6126. Fax: (202) 483-3940.

IN-TUNE



SKYNYRD FRYNDS

Artist: Varied C & W

Label: MCA

by Joann Taylor

What a great example of classic country rock! It is obvious each of the artists are fans of Lynyrd Skynyrd (popular back in the early 1970's). They do a fine job of their own interpretations of typical Lynyrd Skynyrd songs.

Tuesday's Gone is a bluesy type of song done by Hank Williams Jr. which also features some great guitar picking. Hank does a fine job of capturing the soulful sound of this song.

Call me the Breeze is reminiscent of Jerry Lee Lewis. The Mavericks have done a fine job of this song which will have you tapping your toes along with it. This song includes some fancy piano playing.

Charlie Daniels presents One More Time which is a haunting tune. Even though this is a lesser known tune, Charlie has captured the essence of Lynyrd Skynyrd. This song will stick with you for awhile.

Most of the selections on this CD were written by Ronnie Van Sant and Gary Rossington. Rossington, one of the surviving members of Lynyrd Skynyrd, was also one of the executive producers.

Even though Wyonna is the only artist on the CD who did not grow up with songs of Lynyrd Skynyrd, she does a fine job of presenting Free Bird. Her wide range of vocals is perfectly suited for this haunting song.

If you like country rock and love Lynyrd Skynyrd, then you must include this CD in your collection.

DECEMBER 1994

C.D. REVIEWS



KISS MY ASS

Artist: Various

Label: Polygram
by Jim Santora

Shock Rock, Metal kings Kiss have been a major influence on many of today's top musical artists. If there is anyone who does not own at least one album, CD, single, etc., has missed out the twenty years on one of the greatest bands of our time in rock history.

Kiss leaders Paul Stanley and Gene Simmons decided to get some of these bands they influenced together and come up with their own versions of Kiss classics.

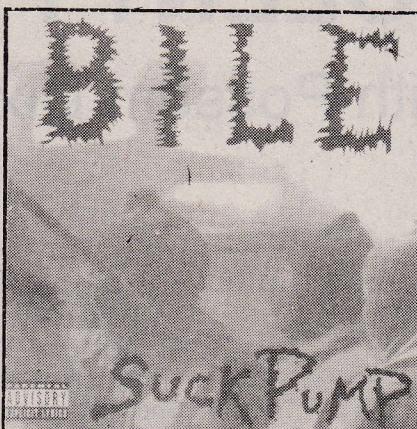
For those of you looking for a who's who in Hard Rock/Heavy Metal, you will be sadly mistaken. For most of the artists on this compilation titled "Kiss My Ass", are from the Alternative Rock arena. Now before you alternative bashers turn up your noses, it was Kiss who said it best in an article in B-Side magazine that in the rock scene of the 70's, they were considered the alternative.

The best track on the compilation and by far the most surprising, is from country star Garth Brooks with "Hard Rock Woman". Garth proves to everyone that he can rock without the country yodel. In fact, Garth Brooks can downright sing. Maybe Garth may consider changing musical direction?

Anthrax's version of "She" comes out as another standout. As they have done so many other covers in the past, (Sabbath, Bloody Sabbath comes to mind) they play to near perfection, adding a thrash groove for a twist.

The other tracks range from Lenny Kravitz giving us some harmonica playing "Deuce". The Gin Blossoms give a light alterna-pop version of "Christine Sixteen" which makes "Hey Jealousy" seem heavy, but pull it off with ease. Toad The Wet Sprocket give us a very folky version of "Rock N' Roll All Nite", while Shandi's Addiction, featuring Maynard James Keenan of Tool and Tom Morello and Brad Wilk of Rage Against the Machine, give a very spooky version of "Calling Doctor Love".

Dinosaur Jr. give us a very Dinosaur Jr. like version of "Going Blind". This comes as no surprise for J. Mascis has always seemed to make cover tunes, most notably "Show Me The



SUCKPUMP

Artist: Bile

Label: A & M Records
by Mr. Frost

Okay, so like for the past week now I've had a serious spell of insomnia, right? Consequently, I'm left with time on my hands, right? Time to hit a bong, read a book, or even redecorate the crypt...hey what's this package?...From Energy Records...Perhaps I could use some of this quality time to review some new material.

Suckpump, the latest release from New York City's industrial band Bile, is a musical representation of masterminded disorder. In a world filled with save the earth and be good to your people just say no one neighbor activists, Bile has risen from the grave with the ferocity of an undead lich; determined to impale, dismember, rape, and bring mayhem to the unsuspecting.

Suckpump has achieved just that. Please so not misinterpret my words, I mean its not like I wanted to kill the world after listening to the CD. Hell, the last thing I want to do is write a review that will welcome another Judas Priest play it backwards metallica made do it scenario. Simply speaking, Suckpump is audible aggression.

Bile, a nine man militia, is known in club scenes as hardcore industrial terrorists. Both visually and audibly, their message is clear: Anger is an energy. Certain lyrics make it undoubtedly crystal clear. "Get Out"....voices screaming to reject my will engulf me, control me, command me to kill. "Feeling Like Shit"....got one foot in the grave, punching, kicking, shooting, stabbing, but there's no way I'll be saved.

Fans of industrial music's harder side, bands such as Pigface, Excessive Force, and SKrew, will find Suckpump unusually entertaining.



THE CULT

Artist: The Cult

Label: Sire
by Jim Santora

"Freedom is a vision", sings Cult singer Ian Astbury as he bellows out the words to "Star". The team of Astbury and guitarist Billy Duffy have been the core of The Cult since their inception in 1982. Their latest simply self titled release, is a stripped down version of their previous releases, 1991's Ceremony and 1989's smash Sonic Temple.

Most of the material here is similar to the goth-punk sound they began with on "Dreamtime" (1984) and "Love" (1985), with a strong musical twist towards Doors style psychedelia.

Despite losing the sonic boom found in earlier tracks like "Fire Woman" and "Sun King", The Cult have put together a fine collection of songs. Two tracks that are very noteworthy are "Black Sun", "Star" and especially "Sacred Life", a very dark acoustic song mentioning River Phoenix, Kurt Cobain and Andy Wood with Astbury singing about why they had to go so soon.

Billy Duffy's guitar work is incredible. This is one guitarist who is not afraid to change musical direction. This also goes for Astbury, who along with Duffy have crossed from goth-punk, psychedelia, AC/DC style hard rock and their alterna-metal sonic assault.

Astbury's writing has always had a major interest toward the American Indians and their heritage, (check out "Wild Hearted Son" or "She Sells Sanctuary" from earlier releases) but also writes about drug abuse (Coming Down), and abuse towards women (Real Grrrr) and sings with great intensity and charisma. The final track "Saints are Down", is in the vein of their early goth days with a vibe going through it similar to "Black Angel" from 1985's "Love".

This is by far the most creative work The Cult has put out period.

The compilation ends with Yoshiki giving us a classical version (as in orchestra) of the classic "Black Diamond".

In all, the "Kiss My Ass" compilation proves one thing, that you don't have to be into metal to be into Kiss, you just have to be into Kiss.

DECEMBER 1994

IN-TUNE

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THE VIOLENT FEMMES

with Possum Dixon

Count Basie Theatre
Red Bank, NJ

Thurs. November 10th, 1994

by Bill Bangle

It's been more than a decade since I first encountered the album entitled simply "Violent Femmes." A lot has happened since then. Bands and albums from all types of "scenes" have all come and gone, two generations worth. Still, no band has proved itself quite as vital, timeless, and enigmatic as the Femmes. Their music is a quirky mix of acoustic folk and electric rock with serious overtones, ranging from punk to free jazz propelled by Gordon Gano's pop-ish canvas. And, for a couple of hours, messers Delorenzo, Ritchie, and Gano provided proof positive of their importance, as they had just three months earlier at Woodstock '94.

This would, indeed, become an absolute necessity in the wake of the poor, poor, (did I mention it was poor?) opening set rendered by Possum Dixon. Their annoyingly amateurish guitar work was rivaled only by the teeny-bopper screams of the overabundant alterna-pups in the audience as far as nerve grating went. I had almost begun to regret my third row seat.

Soon after the Milwaukee homeboys took the stage with a swagger telling of comfortable experience, with smiling Brian Ritchie puffing on the inevitable cigar. As they launched into their first song, "Hack it Apart" from their first album, I clinched up a little bit bracing for what I thought would be an onslaught of "greatest hits." There was a touch of boredom in their facial expressions through the first few songs, my heart began to sink. But, as Delorenzo moved from the trap set to full drum kit, and Ritchie traded his acoustic bass guitar (the use of which he pioneered years before Unplugged made it fashionable) for the electric, things heated up in quite an exciting way.

Rather than take the easy route, the Femmes chose a combination of new and old which included "Don't Start Me On the Liquor" and "New Times" from their newest release "New Times," which is the first on Elektra Records (Femmes' latest step up the ladder). As far as the old goes, that was represented but cuts featured on last year's final Slash release, "Add It Up (1981-1993)" a collection of historic demos, live cuts,

and B-sides. From this work we were treated to "Waiting For the Bus," "36-24-36," "Dance, Motherf*cker, Dance!," "Country Death Song," and an amazingly jammed out version of "Gimmie the Car." Speaking of jamming, the Femmes were joined by a three piece horn section for some real "out there" jazz near the end of the set and, of course, Ritchie made his way to the electronic xylophone for "Gone Daddy Gone" and even the didgeridoo on "Vancouver." The standout song of the evening would have to be "Color Me Once," a cut written for the soundtrack of the film "The Crow."

In these dark, and hopefully temporary times, when band after band pops up coping the latest trends, it is good to see the old school represented by growth, intensity, integrity, and artists such as the Violent Femmes.



Finally, There's A
REAL ALTERNATIVE
102.7

FM

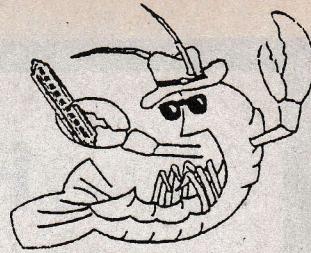


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102.7 FM

THE BLUE WAVE

By Ron Stinson



Welcome everyone to the Blue Wave! Much has happened this year as far as the world of blues music, in South Jersey, goes.

In January, at The Blue Moon, DEBBIE DAVIES rode into town, playing that hard Stratocaster guitar, followed by JAMES COTTON, in February, at JASON'S in Belmar. In March, STEADY ROLLIN, BOB MARGOLIN, was featured at The Blue Moon. In April, CHARLIE MUSSELWHITE was the premier performer for THE BUCKS COUNTY BLUES SOCIETY, for their annual spring bash. May was the start of many great Blues Festivals in the area.

There was the 7th annual RIVER BLUES FESTIVAL at Penn's Landing, featuring such artists as ROBERT CRAY, JOHN HAMMOND, LONNIE BROOKS, OTIS RUSH, THE HOLMES BROTHERS, SONNY RHODES, DANNY GATTON, POPA CHUBBY BAND, LONNIE MACK, and many more.

In July, one of my favorite local festivals was the ATLANTIC CITY BLUES FESTIVAL, that was held at Brownies Lodge, in Bargaintown. SMOKIN' JOE KUBEK BAND with B'NOIS KING, THE NIGHTHAWKS, and MIKE MORGAN & THE CRAWL, were my favorites!

Later in July, came the BUCKS COUNTY BLUES SOCIETY picnic, which featured GUITAR SHORTY, MIKE GRIFFIN & THE UNKNOWN BLUES BAND, SKEETER BRANDON, GARY PRIMICH, and not to forget our local talent from Atlantic county, RUTH WYAND BLUES BAND.

On more large festival that was presented in July and August, was the 3rd annual POCONO BLUES FESTIVAL. This festival had it all! Headliners were JUNIOR KIMROUGH, EDDIE BURKS, HONEYBOY EDWARDS, LONG JOHN HUNTER, LITTLE JOHNNY TAYLOR, DENISE LASALLE, LARRY MCRAY, BILLY BOY ARNOLD, BOB MARGOLIN, MADCAT & KANE, ARON BURTON, CAROL FRAN & CLARENCE HOLLIMON, BIG BAD SMITTY, SUGAR BLUE, and last but not forgotten, JOHNNY CLYDE COPELAND.

July also brought some good bands to the local clubs in the area such as THE CLEARENCE SPADY BAND, FLAMING HARRY, THE DUKES OF DESTINY, JOHNNY CHARLES, MIKE DUGAN & THE BLUES MISSION, and MR. BLUE. Twin Sig Productions brought in JAMES HARMAN, and LONG JOHN HUNTER. In August, MAGIC SLIM & THE TEARDROPS played at seasons in Somers Point, along with a local Philly blues band, JIMMY JAMES & THE BLUE FLAMES.

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Photo by Ron Stinson

Anson Funderburgh and Sam Myers seen here at Crilley's Circle Tavern in November.

September brought ROD PIAZZA & THE MIGHTY FLYERS, and COCO MONTOYA, with JOE LEWIS WALKER, and JOHNNY CHARLES the stars of October.

November was a good month in South Jersey also. At Crilley's, ANSON FUNDERBURGH & THE ROCKETS, featuring SAM MYERS, played to a full house, and W.C. CLARK, (the Godfather of Texas Blues), had everyone one their feet!

As you can see, it has been a very big year for the Blues! I must also mention some great local bands that have been busy bringing home the beacon and filling in the void left between the bigger bands. TOO BAD JIM has had a good year, THE BOB SMITH BLUES BAND, JUNE EVENS & SOUL CONTROL, RUTH WYAND, and THE DANNY EYER BLUES BAND, and many more, deserve the thanks of IN TUNE and all the Blues Fans in South Jersey!

Before I wrap this up, I have some new information for you! There's a new Blues Club in the area. The Club is called FAT JACKS! It is located in Vineland on Delsea Drive, and you can call for more information. The number is 563-0001. Also, At Crilley's Circle Tavern, on January 14, you can catch the new blues sound of TOMMY CONWELL. I'll see you there!

HAPPY NEW YEAR everyone, and have a safe Holiday! Just remember, NO BLUES IS BAD NEWS, RIDE THE BLUE WAVE, and stay IN TUNE! See Ya!

IN-TUNE

DECEMBER 1994

the BOTTOM LINE



by BRUCE PIKE

Hope everyone had a good time during their two week layoff. (If you don't know what I'm talking about, see last month's column.) I also trust that at least some of you managed to produce some unique and interesting patterns on your bass neck. Now for some more substantial stuff....

I'd like to share an interesting technique with you that I've been told is strange and somewhat difficult to master. This technique is useful for the veteran traditional player who is used to playing bass with a flatpick or plectrum and who wants to get a "funk" effect without spending a great deal of time learning to "pop" or "slap" in the manner of the master funk players. It's also useful if you want to throw in a funk sound or two into an otherwise non-funk bass line. I personally had to develop this method for my own use because several years ago, I dislocated both thumbs making it excruciatingly painful to do anything resembling thumb "popping" on the bass. Here's how it works.

First, flatpick the open A string. Then quickly finger (left hand) the A an octave higher at the second fret on the high G string and lightly pull and release that string so that it gently snaps back to the finger board. This will produce a sharp snappy A note. It looks like this in TAB:

	2	2	
T			
A			
B	0	0	
(pick) (snap) (pick) (snap)			

Once you've been able to do that to your own satisfaction, try doing it at each position on the fretboard, beginning at B flat, then a B, and so forth all the way up the neck and all the way back down again.

T	3	4	
A			etc
B	1	2	
(pick) (snap) (pick) (snap)			

If you like, you can add an open "grace note" to the beginning of each pair of notes by first playing the open A string then quickly hammering on the low note of the octave pair and then pulling the octave. It's fairly simple to add funk flavoring to normal picking technique in this way. It's a little like traditional banjo fingerpicking. If you find it a bit strange at first, not to worry. Remember that I developed this technique to overcome a disability. I have, however, found it quite useful in the ensuing years. It's just one way I try and get to the bottom line: good music.

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DECEMBER 1994

IN-TUNE

Local Licks

By ROBERT SEAMAN

This Month's column continues the topic of finger strength. One of the best ways I know of building strength is to use hammered scales. Pick only the first note on each string and hammer the rest.

Examples 1, 2 & 3 all use the A Minor scale in 3 notes-per-string increments. This idea works with any scale idea.

T	7 8 10
A	6 8 10
B	5 7 9
	5 7 8
Hammer	

T	8 10 12
A	7 9 10
B	7 8 10
	7 8 10
Hammer	

T	10 12 13
A	9 10 12
B	8 10 12
	8 10 12
Hammer	

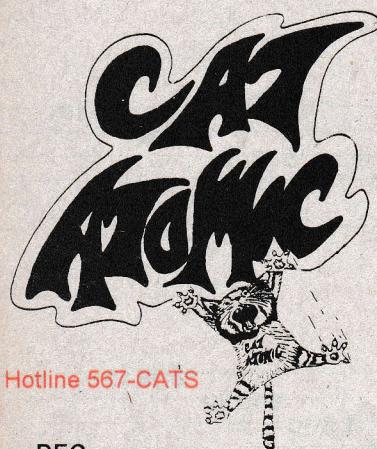
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band calendars



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DEC
22 Crilley's Circle Tavern, Brigantine
23 Shark Club, Vineland
25 Shark Club
28 Shark Club (Acoustic Gig)



MOMENTS NOTICE

Hot Line 294-3228

DEC
17 B.C.'s Smithville
18 Tuckerton Firehouse, Tuckerton (Benefit)
31 The Gateway, L.B.I. (New Years Eve Party)
JAN
21 Private Party



Every Wed. Crilley's Circle
Tavern Brigantine

DEC
22 Six Shooters Rock Cafe, Atlantic City
31 Crilley's Circle Tavern, (New Years Eve Party)
JAN
6 Crilley's Circle Tavern
20 Crilley's Circle Tavern



JAN
20 Brownies Lodge, Bargaintown
21 Brownies Lodge



JAN
6 Uncle Mike's Country Pine Inn, Mays Landing
7 Uncle Mike's Country Pine Inn



Hotline 646-9193
Every Thursday Uncle Mikes
Country Pine Inn, Mays Landing
Every Friday The Barn, Smithville

DEC 31 The Barn
(New Years Eve Party-9:30 pm

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B.C.'s, Smithville

DEC
31 B.C. (New Year's Eve Party)
JAN
7 Elbow Room, Hammonton

SPAZ KATZ

DEC
31 B.C.'s (New Year's Eve Party)
JAN
27 Crilley's Circle Tavern, Brigantine

G.C.'s ELVIS SHOW

DEC
31 B.C.'s (New Year's Eve Party)



JAN
14 Elbow Club, Hammonton

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calendar in
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Orange Blossom Special

DEC

- 23 Uncle Mike's Country Pine Inn
Mays Landing
- 30 Brownies Lodge, Bargaintown
- 31 Brownies Lodge,
(New Year's Eve Party)

JAN

- 6 FETT'S, Tabernacle
- 7 FETTS
- 13 Brownies Lodge
- 14 Brownies Lodge
- 28 Blackcat, Absecon

Susan & the Chain Gang

JAN

- 13 Uncle Mike's Country Pine Inn,
Mays Landing
- 14 Uncle Mike's Country Pine Inn

Ruth Wyand & The Groove Dawgs

Every Sunday Uncle Mike's
Country Pine Inn, Mays Landing

Every Thursday Schooner's
Blue Moon, Somers Point

*Recording upcoming CD-to
be released in February)

DEC

- 23 Schooner's Blue Moon
- 31 DuPont Center, Wilmington, DE
(New Year's Eve Party)

JAN

- 10 Brownies Lodge, Bargaintown
- 14 Blackcat, Absecon



Everybody Do It!

HOT LINE 652-3876

DEC

- 23 Blackcat, Absecon
- 31 Greenbank Inn, Greenbank
(New Year's Eve Party)

Call For Tickets-Staring at 9 pm

JAN

- 6 Blackcat
- 7 Blackcat
- 13 Greenbank Inn
- 14 Greenbank Inn
- 15 Greenbank Inn
- 20 Blackcat
- 21 Blackcat
- 27 Uncle Mike's Country Pine Inn,
Mays Landing
- 28 Uncle Mike's Country Pine Inn
Greenbank
- 29



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DEC

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- 31 Jo Jo's Bar (New Years Eve Party)

TECH TALK

J.D. HOWARD

MARKETING IN MUSIC PART II

Print media. That just basically means anything written on paper. It is a source of information and a means to advertise that information. You see print media in newspapers, yellow pages, reports, brochures, billboard, etc. get the idea? For a band, print is an easy and affordable method to present your acts vital information. Things like; (1) a band biography detailing the history from conception, first gig, musical styles, names of members and anything else which might be deemed interesting and unique about your band. (2) performance and release reviews from newspapers, magazines and other reputable sources. (3) A playlist, which includes the radio station call letters, the stations location and the approximate time period if you have or had any singles broadcast on the radio. (4) a quality eight by ten black and white or color photograph of current bandmembers. The photo should include the bands name, the number where you can be reached for booking and an address where the band receives official mail. (5) a quality video (check out January's Tech Talk article for details) (6) a quality audio demonstration (check out January's Tech Talk article for details). All of this material is required to produce a quality marketing package. When properly completed it is an invaluable tool needed to effectively present your act. First things first. Pick out some quality paper stock at a good office supply, art or printing store. The paper should be heavy stock (not thin like typing paper, more like business card quality). Combine that with a two way folder. Pick colors that match. Stay away from neon and fluorescent stuff. Some say it draws attention to the package. True. Annoying attention, you don't want that. Get enough stock to make at least fifty to one hundred kits. Its not incredibly cheap but the good side is you can recoup most of that money after a couple of shows. Have all your biography and information done professionally either typeset by a printing company or on a computer using a laser printer. Make sure the font style is easy to read, yet attractive and unique. Go to a library, college or printing store to get this stage completed. Make your information easy to read and concise. You don't need to show off your impressive command of the English language. Be correct and to the point. The front of the folder should have the band name (logo), accurate address, phone number and contact names. The left inside jacket should contain the photograph, the right side should contain all the printed media. Your package should be detailed, color coordinated, attractive and most of all easy to read and understand. Make your facts clear and strong. Keep reading next month when we discuss video, including music video's, different formats, editing techniques and who to contact to get your very own video.

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Tom Angello, Sr., A.F.P., C.P.P.

&

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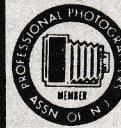
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Home At Last Remains Alive and Well After 10 Years Together

Article by Jan Declemente
at Smiling Moose

In their basement rehearsal room and recording studio, Ernie Trionfo, Bruce Pike, Steve Shurman and Charlie Andaloro took about a minute to note that their band, Home At Last had been writing, rehearsing, recording and performing for ten years. Then it was back to the business at hand-writing and rehearsing a new set of material for their next recording and for future performances. During that ten year span, Home At Last has released two limited edition cassette LPs (*Yesterday's Paper* in 1987 and *Live 10-9-88* in 1988), two general release CDs (*Line by Line* in 1989 and *You Can't Fight Fiction* in 1993) and a cassette EP (*Warmer September* in 1992). They have performed everywhere from the shore area to Northern New Jersey to Philadelphia to Delaware. They have participated in the NARM Conventions in Orlando Florida and in San Francisco, California. They have received numerous awards. They've been named "Best Original Band" by WZXL radio. They were winners in WMMR's "Ready For Vinyl" project and in *Out On The Town's* "Play with the Sixers" competition. One of their songs, "A Matter Of Time" finished as a Top 20 song in 1993. They have appeared live on radio stations throughout the area. Bassist/Vocalist Bruce Pike has won Special Merit Honors from ASCAP for songwriting. They have donated their services to charity, performed in seedy beer joints and in name venues. It has been a long journey, but apparently it's only beginning for them.

The four have had their share of problems as well, both in the context of the group and as individuals. Earlier this year, they took five months off after Pike was hospitalized with stress fatigue. "We've evolved into a family, in a very real sense," says the now healthily Pike. We've had to deal with death, divorce, personal and financial difficulties. We've had births, marriages, severe illness, accidents...you name it, we've been through it, but we've also been there in each other's corner for mutual support. I dare say our lives would have been a little emptier without the music and the friendship. The four have occasionally had the proverbial family "quarrel" as well, but they've been able to sort them all out and remain a unit, drawing strength from their shared triumphs and difficulties.

Now they are embarking on a new path as they hold sessions to compose their new music as a group. Prior material was usually written by one or two members of the band. "I can't say too much about where we're going musically, but believe me, a lot of our new stuff is going to surprise a lot of people. "Much of it is totally different from anything we've attempted before". They are delving into acoustic performances, jazz fusion, funk and latin influenced material, straight ahead rock and roll and even a little lyric storytelling. For live shows, there is at least some talk of dropping

everything from their past repertoire save two or three songs. "I can tell you that the new stuff is a lot more slanted toward flat out playing" "I'm really getting the chance to play more bass, and it's planned that all of us will get at least some solo time on the next album", says Pike. As to when it will appear, right now, the group is projecting that they will begin recording early in 1995, with live shows next summer and a fall 1995 release. Will they make another ten years together? "We'll be here as long as everyone is enjoying it," is the band's response. And they do seem to be enjoying it these days; at any given rehearsal, hearty laughter is the order of the day as they experiment with hundreds of ideas. "If we make another ten, it'll probably go on forever because by then, we'll be too old to play with anyone else!" Regardless, they will always be Home At Last.



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